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ABSTRACT

In 1975, the Center for the Study of Community Colleges conducted a national survey of humanities faculty in two-year colleges. This paper summarizes the characteristics of 104 art instructors included in the total sample of 1,493 full- and part-time faculty. Findings of the survey include: (1) one-fourth indicated that they had been students in community/junior colleges; (2) 89% held their highest degree in art while 20% held their highest degree in education; (3) 60% of the art instructors were males as compared to 67% of the total sample; (4) more male and female art instructors proportionately were older than the total group; (5) 16% claimed to be working toward the master's degree while 11% claimed to be working toward the doctorate; (6) 62% were full-time instructors and 30% were employed in jobs in addition to their teaching positions; (7) over half felt that five years in the future they would desire a faculty position in a four-year college or university, ranking their present position second. Findings concerning attitudes toward students and the humanities, reference group identification, job satisfaction, and preference for further preparation are also reported. For the full survey report, see ED 121 358. (JDS)

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A PROFILE OF ART INSTRUCTORS IN TWO-YEAR COLLEGES

In spring, 1975 a nationwide survey was conducted by the Center for the Study of Community Colleges on 1493 humanities instructors in 156 community/junior colleges. This faculty sample was drawn to include proportionate numbers of both full-time and part-time instructors. Sponsored by the National Endowment for the Humanities, the project revealed demographic data as well as attitudes toward students and the humanities, reference group identification, satisfaction, and preference for further preparation. In this paper the art instructors in the sample are compared with the total group of faculty in art, anthropology, foreign language, history, liberal arts/drama, literature, music, philosophy, political science, religious studies, and social science.

According to the definition of humanities formulated by the National Endowment for the Humanities, art history is in, the functioning arts are out. However, when one attempts to examine art instructors who teach art history, it is probable that in many cases one would be assessing a graphic artist or a working sculptor who also teaches art history. In the very large two-year colleges or in four-year colleges and universities this overlap would probably not apply, but in smaller institutions, it would certainly prevail. Thus in this case we are not so much concerned with an historian who also teaches government, for example, as an artist who operates as a performing artist as well as an art historian. Whether this art group is singularly different from the other humanities instructors or not remains to be seen. In most instances in this section we present the artist in comparison with the total population group.

A little over one-fourth of the respondents teaching art history had formerly been students in community/junior colleges. Most (89%)* held their highest degree in art, 20% in education, and a few lesser areas were scattered about as representing one to five percent of the art instructors.

Sixty percent of the art respondents were males (67% total sample) and more males and females proportionately were older than the total group. In the 41-45 age bracket, for example, 19% of the artists and 13% total were represented. Almost equal percents fell into the 36-40 and 46-50 age brackets.

*All figures are rounded.

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Although in all cases the ethnic minorities are practically non-existent in our universe of two-year college humanities instructors, and although our art population only includes 104 people, it is interesting to note that in contrast to the 1% in the total population, 3% Orientals teach art. By the same token, few Blacks are represented in the art field (1%, as opposed to 3% total) and no Mexican/American/Chicanos.

One indicator of socio-ecnomic status that is frequently employed is the number of books in the homes in which respondents were raised. Art people (31%) exceeded the total sample (26%) who claimed 26-100 and over 200 books (41% art, 38% total). The two groups are almost matched in terms of 101-200 books (18% art, 19% total). In all, this suggests a tendency to somewhat more books available to people now teaching art history.

Experience

Over half the art people as compared with 41% of the total had spent no years in a secondary school. And of those who had had such experience, fewer years were indicated. This discrepancy also applies to years spent by the respondents as faculty members in their present institutions. Artists fell below the total in years above four. Like the total sample, over two-thirds of the artists had not spent any years as department or division chairpersons. When it comes to years spent in a four-year college or university, the art (56%) and total (55%) groups are fairly close. They are similarly close in terms of years invested as department or division chairpersons and as directors of special programs or administrators. More art people (17%) than total humanities (10%) had spent less than one year in their current institution and fewer art (10%; total 15%) had spent 11-20 years.

Of the 16% who were currently acting as chairpersons (as compared with 15% of the total group), 24% said they had employed people with the doctorate, 6% reported pressure from administrators not to do so, and 47% said they would hire doctoral degree holders.

Like most disciplinary groups, art instructors would hire the best person, regardless of degree. Very few (12%) of them felt the doctorate holder is more capable and knowledgeable than others, while 14% believed they are too specialized to meet needs of the two-year college and 12% say they are not available.

Teaching Hours and Full/Part-Time Status

Number of hours spent weekly in teaching varies considerably. One would expect more hours for art instructors since studio work

takes time and this expectation is corroborated when it comes to 16-18 hours (art, 15%; total, 13%) and more than 18 hours (16% art, 8% total). At the same time, the percentage of art instructors is also larger than the percentage of total humanities people when it comes to 3 hours or less, 4-6 hours and 10-12 hours.

Fewer art people (62%) than the total (76%) consider themselves to be full-time instructors. And more (30% art, 26% total) are employed at outside jobs in addition to their teaching. Of those so employed, the greatest percentage (39%) are working 1-10 hours weekly, followed by the 26% who designate 31-40 hours.

Reference Groups

Art instructors are much like everyone else when it comes to the groups they look to as sources of advice on teaching. Indeed, most of their rankings follow exactly the total group, both of whom rate colleagues first, students second, and department chairpersons third as "quite useful." Art instructors tie for fourth place with professional journals (fourth for total) and university professors (fifth for total). They view administrators as sixth (eighth for total), and high school teachers as seventh (both groups). Instructors in this discipline tend to select three and four as the most prominent number of scholarly journals read (total group indicates one and two). They also read fewer professional journals.

Professional Development

As with the total group, most instructors in art say they would like to take steps toward professional development in the next five years. Chiefly, these steps fall into a non-descript group called "Other"--(37% art, 20% total). Obtaining a Ph.D. or Ed.D. appeals to 22%, a masters degree to 19%, the Doctor of Arts 6%, and in-service courses, 7%. Yet, of all the disciplines included, art was represented most (16%, 7% total) by people who were working toward their masters degree, and least by those who were working on the doctorate (11%, 24% total).

With the exception of "doing research" (which appeals to 12% of the artists and 9% of the total group) and "create/perform/paint" (43% art, 8% total), art people are generally in accord with the total sample. They indicate a desire in a free summer to travel, create/perform/paint, engage in workshops and classes, study and read, do research, rest, write for publication, and work as a teacher/prepare to teach, in that order.

When it comes to training sought before teaching, artists, some-

what more than the total population, would do the same, change nothing (40% art, 33% total), and study humanities (16% art, 12% total). Fewer (2% art, 9% total) would take more teaching methods courses or do more student teaching (5% art, 9% total).

Anticipating their situation five years beyond the time they responded to the faculty survey (1980), more than half the art instructors desire a position at a four-year college or university. This is by far the largest discipline of the 11 so choosing. "I would be doing what I'm doing now" is ranked second by the art group (33%) and the total (38%) while they next select a faculty position at another community or junior college (30% art, 21% total). More artists than the total sample rank as unattractive, however, "any position but this college" (70% art, 66% total), a position in a professional association (64% art, 63% total), a non-teaching/non-academic position (62% art, 59% total) and an administrative position in a community/junior college (58% art, 55% total).

Affiliation

Art instructors constitute a very high group of non-joiners. Fewer than the total group claim membership in a professional organization, attended a regional or national meeting, or presented a paper. At the same time, they are about as related/non-related to the seven reference groups in the group cohesion item as the total group. Indeed, they rank the seven groups in exactly the same order as the total population--friends, family, other instructors in their field, most instructors at their school, students, teacher organizations, and college administrators. The differences that do exist are minor. For example, art people are somewhat more related than the total sample to their friends (86% art, 84% total); their family (83% art, 78% total), and their students (59% art, 54% total). They are somewhat less related to other instructors in their field (73% art, 75% total), most instructors at their school (63% art, 68% total), teacher organizations (38% art, 43% total), and college administrators (36% art, 37% total).

Students

Although both the art and total groups rank the same the first and last qualities students should gain from a two-year college education, differences do pertain to two qualities. As would be expected, artists rank aesthetic awareness higher than the total group and next highest to the liberal arts/drama people. Knowledge and skill directly applicable to their careers is ranked as fourth by the art people and second by the total group.

When it comes to the number of humanities courses considered

appropriate for occupational students, art people and the total group are completely on target in rank ordering, although the percentages vary. Each group selects first six or more courses, then four, three, five, one, and none. In this sense, they are also similar to the history instructors but not like other humanities groups. The commonality here is interesting and somewhat perplexing. Why would art people be more similar to historians than to anthropologists, for example, or to liberal arts people who also view aesthetic awareness as so important for their students? Our response is that the number of courses is more arbitrary than the type of experience one would hopefully encounter in the two-year college experience.

As for the availability of non-course related presentations at their colleges, art instructors rank as too few all alternatives. Indeed, they and the liberal arts/drama people are the only groups who say films are too few, half of both groups so indicating. In order of importance--that is, ranked too few by the greatest number of respondents, are colloquiums and seminars, exhibits, concerts and recitals, films, and lectures. For all disciplinary groups, the rank ordering in terms of insufficient non-course related offerings is much the same. There is great variation, however, when it comes to percent of respondents who favor one alternative or the other. In fact, this item seems to distinguish as much as any among the various groups under scrutiny.

Experience and Curriculum

Variation is also evident in the degree to which each of the disciplinary groups experience the humanities other than through their teaching. While all groups give top priority to either visiting art museums/attending exhibits/concerts/theatre/films and reading, the percent of emphasis differs widely. The art people, however, are closer to the total group in terms of these two choices than any other fields--but only these two. All other possible choices are ranked in the following order: visit art museums/shows/exhibits/concerts/theatre/films; read; participate in theatre groups/fine arts/opera; attend classes/lectures/seminars; records/TV/radio; everyday experiences; talk with peers/associates; travel; community service/church work.

Art people tend to view changes that have taken place in humanities instruction at their colleges in much the same way as the total group, emphasizing predominantely the addition and improvement of humanities courses. Of all disciplinary groups, however, they indicate least the integration of humanities into interdisciplinary courses.

As for changes they would like to see effected, art instructors, as most others, select first the addition/improvement of humanities courses. Then, in descending order, the integration of humanities into

interdisciplinary courses, the improvement of facilities and materials, and more extra curricular courses. Other changes they would hope to see are also mentioned occasionally and to a far lesser extent.

Colleges

Like most other disciplinary groups, art people are in public (89% art, 89% total), comprehensive (92% art, 90% total), two-year colleges. Most art instructors (54% art, 45% total) are in schools that opened in 1960-1969. Schools built in 1959 and earlier account for 38% of the art instructors in our sample, 45% of the total humanities population. One-fourth of the artists (18% total) teach in schools of 5000-7499 students, next 2500-4999 students, and tied for third, schools with student populations of 1500-2499 and 10,000-14,999. Most of these schools (75% art, 70% total) are single campus institutions.

In Sum

Art instructors are both similar to and different from the total sample of humanities instructors in our survey of 1493 humanities instructors. A few more Orientals are included in this group than in other disciplines, fewer artists than the total sample had been instructors or administrators in secondary schools, fewer were involved with special programs, and somewhat more artists spend more time in classroom teaching than the total group. But these differences are small. In many ways, the artists are more like one group here, another group there, than they are consistently like the total sample.

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